

*Eastern Hemisphere
Decorated Cloth*

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All drawings by Milton Franklin Sonday, Jr. in collaboration with the authors.

PUBLICATION IN PRESS

The Textile Museum is proud to announce that the final page proof of Irene Emery's book, *The Primary Structures of Fabrics*, is now being set. Publication is expected sometime next spring. This work, the result of 16 years of intensive research and preparation, will provide textile students with a much needed basic reference book on the identification and classification of fabric structures. It will be profusely illustrated with over 375 photographs of models showing the expanded and normal appearance of each structure. In addition to explanatory text, each section will feature a complete discussion of terms. An extensive bibliography and index will be provided.

Following the completion of final indexing and proofreading, Miss Emery plans to take a six-month leave of absence. On her return she will direct the preparation of a definitive exhibition of The Structures of Ancient Peruvian Fabrics which will be circulated by the Smithsonian Institution after its premiere presentation at the Textile Museum.

MEMORIAL PLAQUE

A Memorial Plaque commissioned by the Trustees of the Textile Museum has been designed and executed by sculptor Freeman Schoolcraft of Chicago. Following acceptance of the final model, the plaque will be cast in bronze and prepared for installation in the entrance hall of the museum. Dedication ceremonies are tentatively planned for the time of the Trustees' spring meeting in April 1964. The plaque bears the likenesses of Mr. and Mrs. Myers and the legend: "George Hewitt Myers, founder, and his wife Louise Chase Myers, their knowledge, discerning taste and lifelong dedication gave form and direction to this museum."

MEMBERSHIP PROGRAM

At their meeting in April 1963 the Trustees of the Textile Museum unanimously adopted a membership program with the objective of encouraging public interest and participation in the museum's activities. A campaign was begun in June with Mrs. John Rockwood as chairman which has produced most gratifying results. Charter members are listed on page 63.

Among the privileges extended to members are invitations to openings and receptions, lectures and other evening activities, a free subscription to the *Textile Museum Journal* and a 20% discount on all other museum publications. Members are also invited to use the museum's library and avail themselves of the consultation services of the staff.

EXHIBITION SCHEDULE

Through January 15, 1964

SPANISH RUGS AND TEXTILES

Hispano-Moresque rugs and textiles, 11th-16th century, and Alpujarra "rugs," 19th-20th century. Including selected loans from other museums' collections.

CASTLES IN SPAIN

Photographs furnished by the Spanish Association of Friends of the Castles in cooperation with the Director General of Cultural Relations of Spain.

February 1 through April 25, 1964

TEXTILES OF ANCIENT PERU

Selected examples representing 4000 years of Pre-Columbian Peruvian history. Many are exhibited for the first time.

ANCIENT EGYPTIAN IMPORTS

Second to fourteenth century fabrics found in Egypt which were imported by travelers or by traders.

May 16 through September 26, 1964

A SURVEY OF THE COLLECTION

Representative examples drawn from all major groups of rugs and textiles in the museum's collection.

October 10, 1964 through January 16, 1965

THE JOSEPH V. McMULLAN COLLECTION

Premiere showing of a traveling exhibition of this country's most outstanding private collection of Oriental rugs.

Note: during the interim between exhibitions, the galleries will be closed for installation.

A SOUMAK-WOVEN RUG

IN A 15TH CENTURY INTERNATIONAL STYLE

CHARLES GRANT ELLIS

If it is the task of the researcher to sort out, to dissect and to classify, sooner or later it must also become his duty, or else that of his fellows, to begin to weave the disconnected threads of style back together again in such a way that the course of past development in his field will become reasonably clear and coherent. Obviously this is a process that must take place very gradually, and that requires much care in the determination of which features are genuinely related, and which may simply appear so. The mere compilation and comparison of similar materials will serve a purpose, in providing a groundwork upon which those who come later may be able to base their conclusions with greater assurance.

A carpet, T.M. 1961.2.1. purchased by the Textile Museum two years ago (Fig. 1), provides an unusually good vehicle for making such a study. The elements of its design are all more or less familiar from a series of early rugs of varying provenience, but the technique sets it apart in our experience, for whereas these other carpets are knotted, so as to have a pile surface, this one is made in the Soumak technique. It appears to have been owned at various times by L. Bernheimer K.G. of Munich, the Mingard Collection in Istanbul, and by the Bachstitz Gallery of The Hague. While in possession of Bachstitz, it formed part of the 1937 Exhibition of Islamic Art at the M. H. DeYoung Memorial Museum in San Francisco, being illustrated and described in the catalogue by Dr. Mehmet Aga-Oglu, former rug consultant of the Textile Museum, as "No. 258. Sumak Rug. Turkish, Asia Minor or Caucasus, Late XVII Century." This publication in turn has led to several citations, as by Amy Briggs¹ and by Kurt Erdmann.²

Our analytical colleague, Louisa Bellinger, states that the warps are of two-ply white wool, Z-spun and S-plied, and lie on two levels. The weft contains three single yarns, in places S-spun, in others Z-spun, the latter sometimes S-plied. One shot is carried across after each pattern row. The Soumak pattern itself is worked with four single Z-spun woolen yarns in the following colors: mixed-dark-brown, dark-blue, blue, mixed-rose, mixed-pink, yellow-tan. However, there are also areas of four single S-spun woolen yarns in tan and brown. There are 16 warps to the inch (25 mm.) and 9.5 wefts to the inch vertically. The sides have a double overcasting. The ends have been cut and no longer show the original finish. The rug measures 3.00 x 1.76 m (9'10" x 5'7").

The writer considers the original colors of the pattern to have been seven: ivory, black-brown, dull red, dark blue, light blue, dull yellow and a rather dark, dull brown distinct from the black brown. The surface has been renewed in part in so many places, with varied materials apparently at different times, that under ultra-violet light it looks like a "crazy-quilt." Naturally, the amount of repair, interfering with the determination of both original color and original spin, is bound to give rise to some variance of opinion between observers.

The elaborate centerpiece, with its series of concentric elements, lies upon a field of red. Its central feature is an octagon, from each of whose sides stretches inwards a pair of dark blue strap-work volutes, edged black-brown, which reach into the corners of a light blue octagram³ carrying a particolored red and yellow star. The spaces between octagram and volutes are red, but their prolongations between one pair of volutes and the next are yellow. The octagon is edged with a series of buds in light blue, tipped with dark blue or with yellow.

Outwards from this octagonal panel, beyond a narrow area of field, lies a wreath of interlaced strap ornament in dark blue which forms a necklace of sixteen eight-pointed stars in red and light blue, with bar-shaped spaces in white and tiny square spaces in yellow, lying between and around the stars. We may as well call this the "stars and bars" pattern, as we will need to refer to it frequently. Then, beyond another stretch of field, comes an octagonal band treated as a border, carrying a vine pattern having geometric undulations, with a tendril of three hooklike curls and a sharp bud at every turn of the vine. This we might call the "triple curl" or else the "gang-hook" stripe. Here it is in white upon the dark blue. Within it is a narrow guard of geometrical interlock; on the outer side, an equally narrow guard of step ornament in red and yellow, and beyond this an edging of buds like that of the central panel, again in light blue.

Toward each end of the field is a group of four smaller, rosette-shaped figures, in two rows. Each figure is composed of a chain of strap interlace in the "stars and bars" pattern, much as in the center-piece, but including only eight stars in each case. The outer pair at each end has a light blue interlace with red and dark blue particolored stars, red bars and yellow tiny squares. The bit of red field within the chain bears a small, dark blue motif

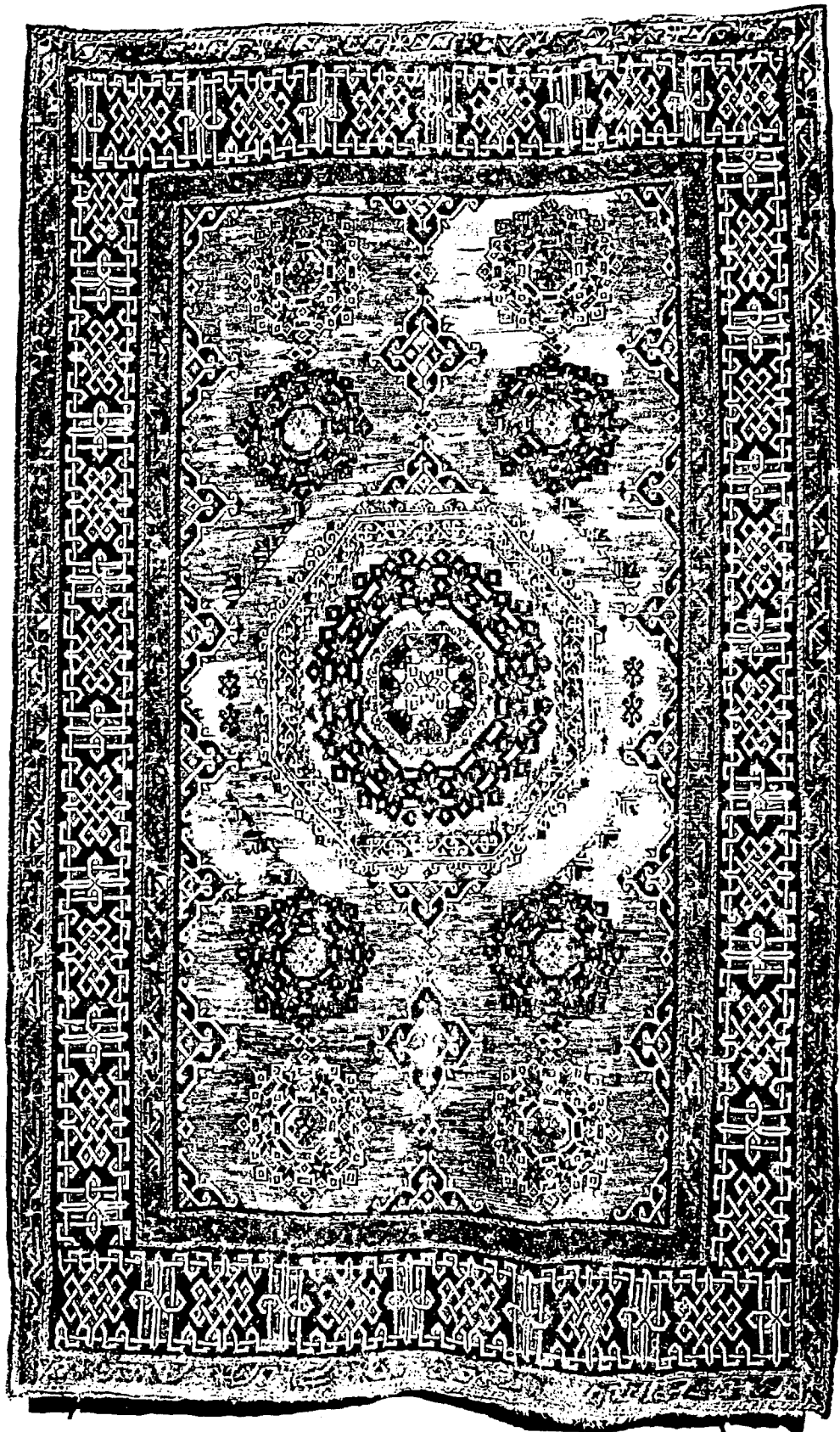


Fig. 1. Textile Museum Collection, 1961.2.1. A Soumak-woven rug, probably of the 16th century, designed in a 15th century manner

like two pairs of volutes butted together. In the inner pair of figures, the interlace is dark blue with red and white stars, white bars and yellow squares. The central motif is light blue.

Between and around these rosettes are other figures, performing the function of the secondary "guls" that we see in Turkoman rugs. Appearing as a double bracket in each corner of the field, between the four rosettes at each end they form a quatrefoil in white and dark blue, with touches of red, light blue and yellow. As a half quatrefoil, the figure occurs on the main axis at each end of the field and next to the centerpiece both above and below, and is repeated six times along each of the field's sides.

Some of the rosettes, and some of the secondary figures as well, are connected by little figure-eight knots in yellow, dark blue centered, which will remind us of more elaborate linkages in certain Ushak and other designs.⁴ Actually, the effort to centralize the design is carried out into the field beyond the centerpiece proper, in the form of a row of three little budding "plants" parallel to each of the diagonal sides, and toward each side of the field is placed a pair of little dark blue motifs much like those at the centers of the rosettes.

The border of the rug has a principal stripe of dark blue with an elaborate blind ribbon-interlace in white, setting off small areas of red and yellow, handled so as to make varied combinations of color within the complex knots. The outer guard's geometric undulating vine, which passes through a series of rosettes, is in dark blue and red. The inner guard, of the same pattern, is in the lighter shade of brown and dark blue. All four of the guard bands have the stepped patterning.

Miss Bellinger having suggested that its material appeared to be Caucasian, the carpet was laid beside a series of Caucasian rugs, and then a series of Anatolian rugs of various kinds available in the Museum, and again with different combinations of these two. On the basis of such comparisons, the coloring of this carpet seemed much more closely related to that of the Caucasian pieces. Among Anatolian color tonalities, the closest seemed to be those found in some of the Bergamas.

The first reaction from Miss Bellinger at the time of acquisition was: Caucasian wool with the usual Z-spinning, and a little S-spinning characteristic of Egypt; Spanish and Anatolian design—to which might well have been added: a layout partly Chinese and partly Turkoman. The difficulty becomes quite understandable as soon as we attempt, through comparing it with other carpets, to ascertain its true place in rugdom.

The Soumak method of weaving we usually associate with 19th century rugs of several patterns⁵—often of considerable dimensions—localized in the Shirvan and Daghestan districts of the Caucasus. We also find the technique adopted for many small saddlebags and pillow-faces which make use of a number of different color schemes and patterns, some of which suggest their manufacture in northern Persia. We hear nothing of really antique

carpets in this technique and it has been, in fact, passed over by several of the more scholarly authors as having had little or nothing to do with the historical development of the Oriental pile rug. On the other hand, since this particular carpet was obtained by the Textile Museum, Miss Bellinger⁶ has identified use of the Soumak method in several fragmentary Phrygian textiles from Gordion, in Central Anatolia, a place destroyed early in the 7th century B.C. by the Cimmerians. In these fragments the Soumak is accompanied at times by a weft-float technique for patterning, as is also often the case in the comparatively recent saddlebags mentioned a moment ago.

Actually, there may be a few Soumak-woven rugs of importance that survive from the intervening 2600 years. Careful study of the two catalogues⁷ of the Charles T. Yerkes Collection indicates that his great 34-foot Ottoman medallion carpet, No. 225 in the auction, must have been executed in the Soumak manner, with weft and pattern yarns of wool upon cotton warps. It was purchased by J. R. DeLamar, but its present whereabouts is unknown to us, so we cannot confirm the assumption. A few months ago there was a report that the well-known, star-patterned Anatolian rug in the Bavarian National Museum in Munich,⁸ which had always been assumed to be a pile rug, was actually a Soumak. Professor Erdmann's technical analyst in the Berlin Museen, Friedrich Spuhler, has since examined the piece and satisfied himself that Ghiordes knotting exists beneath the present pileless surface, which must then represent massive repairs.

Now let us consider the design of the Textile Museum Soumak as a whole, and then in detail, to see what its various relationships may prove to be. The basic scheme of this carpet is centralized and self-contained, the larger medallion forming the principal focus, with the groups of smaller roundels filling the balance of the field very neatly, tapering off in interest, due to the change of coloring, toward the ends. We will find this same combination of medallion and roundel in a series of early Anatolian carpets, primarily one from the Williams Collection in the Philadelphia Museum of Art (Fig. 2) and its fragmentary companion, recently obtained from Bernheimer's by the Berlin Museen (West) (Fig. 3);⁹ and very possibly a smaller fragment in the Dresden Kunstgewerbemuseum.¹⁰ Rugs of this group appear to have been favorites among several Italian painters, such as Bonifacio Veronese and Sofonisba Anguissola. All of these carpets, however, have but one pair of roundels at each end of the field, and this is likewise true of several rugs at Istanbul (Fig. 12; cp. Figs. 4, 5).¹¹ This layout may be followed on into a variety of Bergama¹² and Kazak¹³ designs.

There are several Mamluk rugs which might be said to share the same general scheme, primarily the large fragment in Vienna,¹⁴ but also one in the Berlin Museen (East)¹⁵ and another formerly in the Wulff Collection, Copenhagen.¹⁶ As one line of thought would suggest that none of these was a particularly early example of the Mamluk weaving

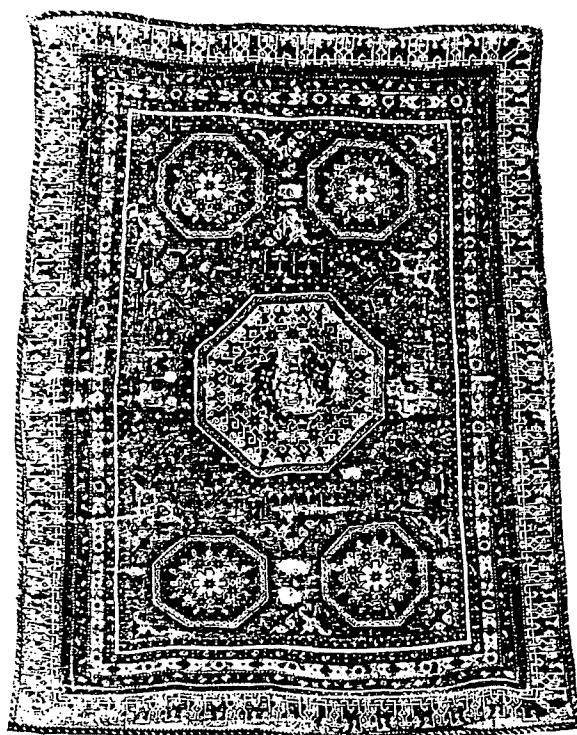


Fig. 2. Philadelphia Museum of Art, 55-65-2, Williams Collection



Fig. 3. Berlin Museen, T 33/60



Fig. 4. Istanbul, Museum of Turkish and Islamic Art

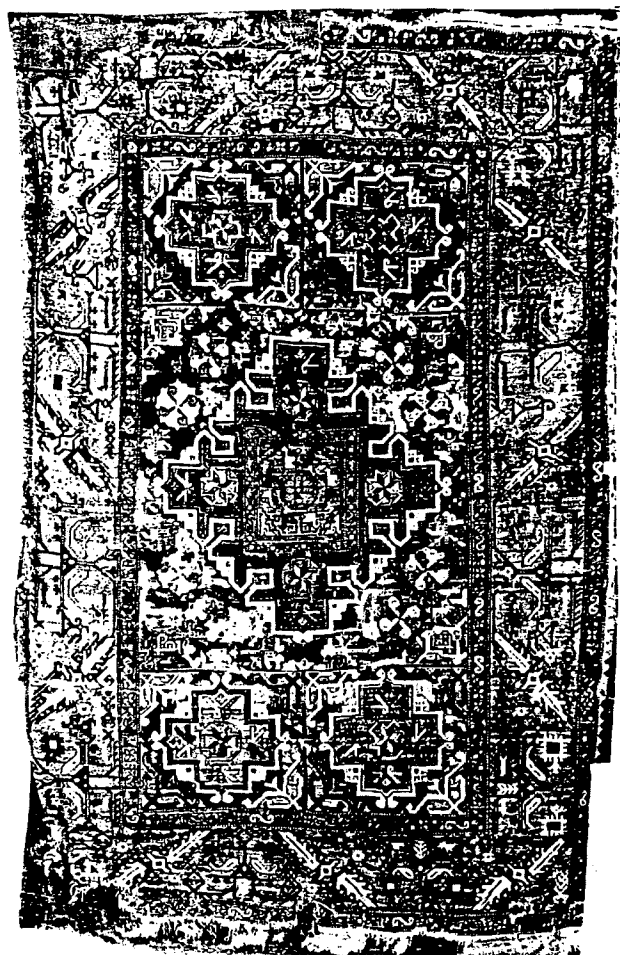


Fig. 5. Istanbul, Museum of Turkish and Islamic Art

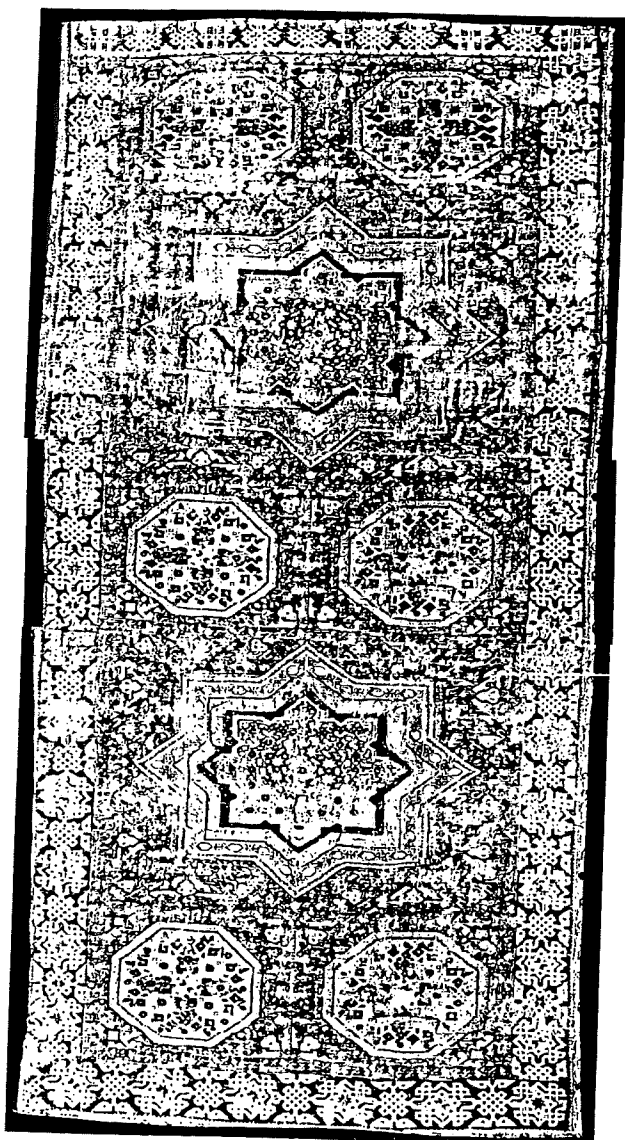


Fig. 6. Munich, Bavarian National Museum, 10/294. Reconstruction to show the original scheme of alternated units

of Cairo, perhaps we should not see these as possible models for the Anatolian arrangement, but as having been similarly derived from a common source as yet undetermined. For Persia, we can now only point out a rug in a miniature painting by Mirak,¹⁷ in which to the normal grouping of five elements is added a third roundel on the principal axis at each end of the field. If, on the other hand, we will turn to China we can list numerous examples of this very scheme,¹⁸ although in these it may often be obscured by the prominence given to other elements of the design.

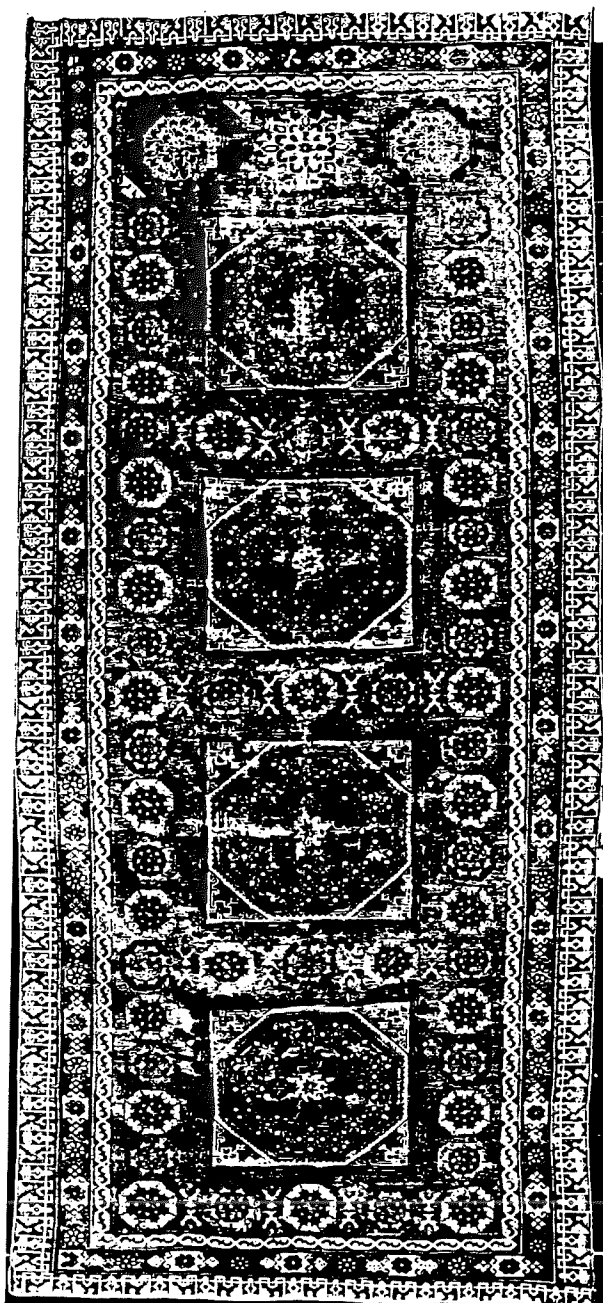


Fig. 7. Berlin Museen, 5526. Enrichment of a panel design by means of rows of smaller units

Actually, among the early Anatolian rugs we will find suggestions that there had been experiments with other combinations involving the interplay of large and small medallions, such as in one of the Istanbul Museum rugs^{11b}, in which the alternation of elements is 2-1-2-1-2; a fragmentary rug, #700 in the same museum (Fig. 12), 2-1-1-?; and the star rug, often illustrated, in the Bavarian National Museum in Munich,⁸ which in its present state is 2-1-1-2, but which has been cut through in the middle and rejoined. We offer a possible reconstruction (Fig. 6), showing the sequence as 2-1-2-

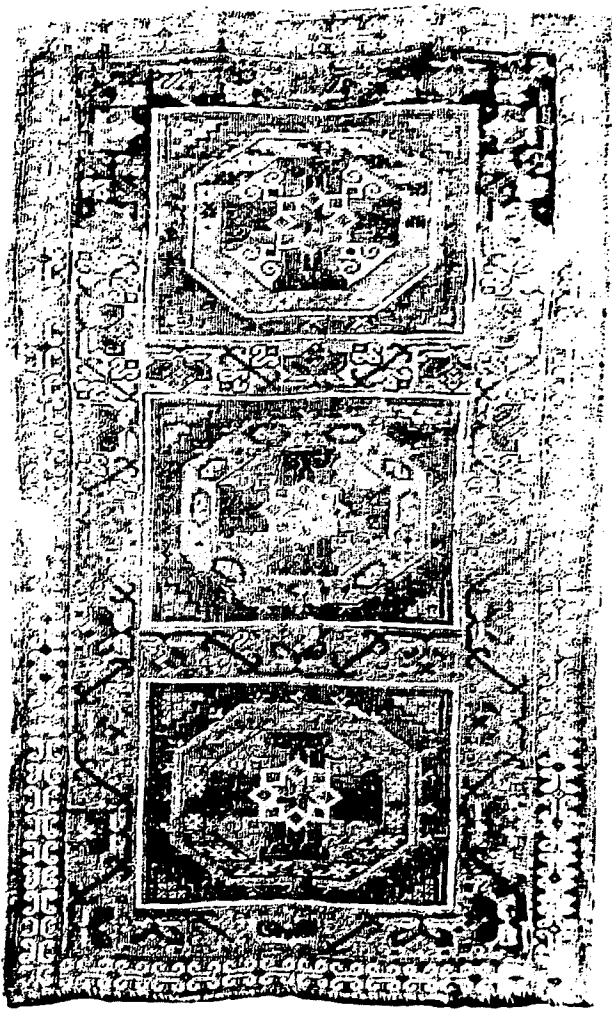


Fig. 8. *Textile Museum Collection, R 1.107*

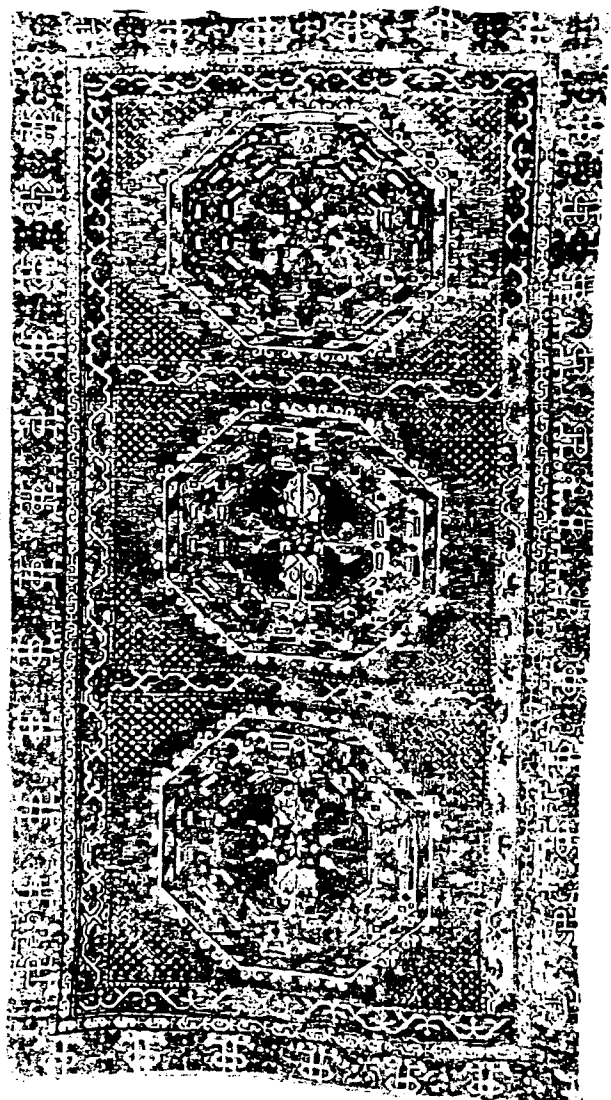


Fig. 9. *Philadelphia Museum of Art, 43-40-67, McIlhenny Collection*

1-2, but it is only fair to say that if it were reconstructed according to Professor Erdmann's viewpoint, with the tips of the stars just a short way apart, the border spacing would seem as plausible. Count Welczek's fragment of a Spanish carpet,¹⁹ too worn for proper reproduction, evidently had a somewhat similar plan of large octagrammatic stars alternating with pairs of octagonal medallions, this time enriched by the presence of rows of even smaller medallions of two different sizes. The design must have been highly complex and of unusual interest. This in turn brings us back to another Anatolian carpet, Berlin Museen No. 5526 (Fig. 7), in which the large element alternates with a row of five small octagons, but then these are also carried down the sides of the carpet, and at the end which is rarely illustrated there is a row of three larger octagons whose alternated

designs we may find very significant in our study of early Anatolian rugs in general. One might on the other hand consider this rug as an extravagant example of the class in which large rectangular panels similar in size are set apart by lateral extensions of the border strip that runs along beside them (Figs. 8-11). A rug from a private collection in Holland,²⁰ not as old, apparently, as are many of these others, has its central medallion surrounded by eight satellite octagons, and this may reflect still another 15th century arrangement.

In listing this series of centralized relationships, we should not overlook two indications of a certain unsureness on the part of the designer of the Textile Museum's Soumak. First, although the center of the field is emphasized by means of the big medallion, the balance of the field is actually surrendered to an all-over patterning of a type extremely familiar

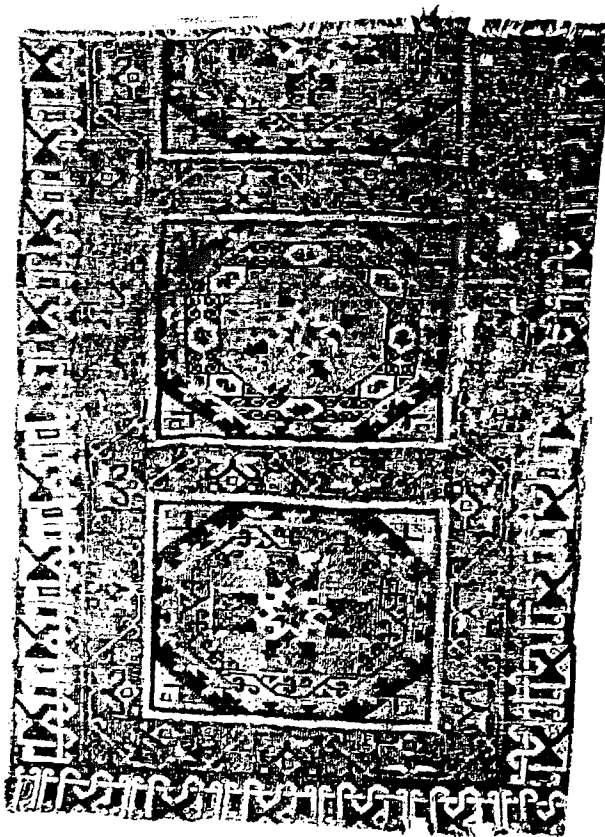


Fig. 10. Berlin Museen, 83,522

to us from many Turkoman examples;²¹ from the "Holbein"²² and "Lotto"²³ rugs of Anatolia and the Timurid Persian rugs of the miniatures²⁴—an alternation of elements of two different patterns, but very similar scale, within the row diagonally; each horizontal row and each vertical one being homogeneous. One might say that the design before us was an alternate pattern of this very character, except that six roundels (the major "guls") and two quatrefoils and two halves (the minor "guls") had been erased and supplanted by the entire centerpiece arrangement as it now exists. Are we faced here with an allover patterning that has been defaced by a medallion, or with a medallion rug whose author could not cast aside his training in allover design? Secondly, although the change in color of the roundels at the ends may, as suggested earlier, have been intended to help in accentuating the center of the field, it might also, on the other hand, be an involuntary confession on the part of the designer that he was simply extending what should normally be a five element (2-1-2) scheme.

The "stars and bars" pattern is quite fascinating to follow through its various ramifications. We will usually find it inscribed in some way within some definite figure, such as an octagon, or a large star. In the Textile Museum Soumak's major elements (Fig. 1), little square lobes, placed more or less diagonally to the contour, are allowed to pro-

ject beyond it. This could be an earlier form of the motif, if we agree with the 13th-14th century dating which has been suggested for a Fostat fragment²⁵ owned by Carl Johan Lamm. His reconstruction of its pattern shows four stars, oriented toward the cardinal directions. As this formula results in a rather dubious arrangement for the center, we might consider whether an alternate reconstruction is not equally possible, in which there would be three stars on each side, or 16 in all, just as in the centerpiece of the Textile Museum rug, with a variety of possibilities open as to how the central part of the figure had been completed.

There is another rug in which the "stars and bars" pattern is treated simply as a band or necklace of ornament, comparatively independent of the other design elements about it. This rug, Mamluk Cairene (Fig. 17),²⁶ was displayed by Ing. Piero Barbieri of Genoa at the Mostra in Florence in 1961. The circlet of 48 stars, backed by another of 40, enclosed within a roughly elliptical contour, is handled rather awkwardly, as if by a designer who was unfamiliar with the motif, yet who wished to make use of a fashionable idea.

Fig. 11. Istanbul, Museum of Turkish and Islamic Art, 701



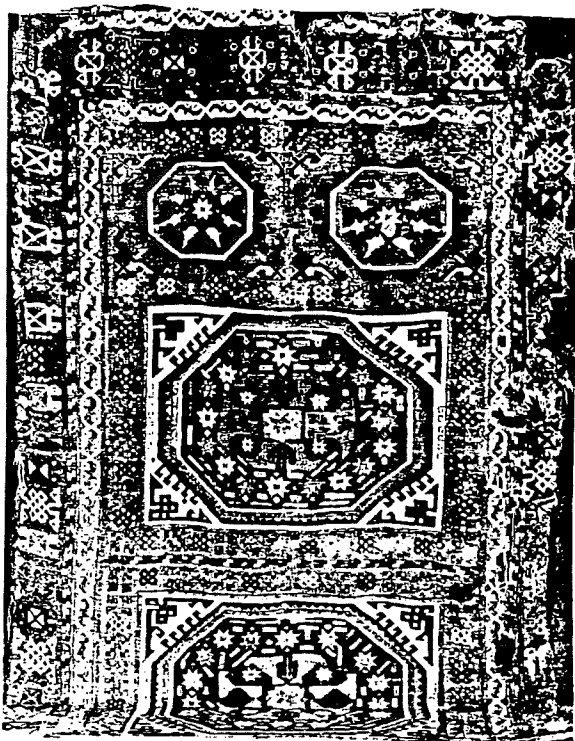


Fig. 12. Istanbul, Museum of Turkish and Islamic Art, 700. An experiment in subordinated planning

The Munich star rug's large eight-pointed panels (Fig. 6) are filled with "stars and bars," the outer circlet having 16 stars, enclosing another of 8, and eked out with an additional star toward each of the points of the contour. In the Berlin carpet with four rectangular panels (Fig. 7) a circlet of 16 stars is inscribed within an octagon in each of the panels and this is also true as regards several of the Istanbul rugs (Figs. 11, 12, 18),^{11b, 27} a rug of three panels in the McIlhenny Collection of the Philadelphia Museum (Fig. 9)²⁸ and even a Spanish rug of 12 panels, doubtless developed from the McIlhenny type, in the Convento de Sta. Clara de Medina de Pomar.²⁹ Circlets of 8 stars inscribed within an octagon occur in the corners of the Berlin fragment (Fig. 3) and in the centerpiece of yet another Anatolian rug in Istanbul (Fig. 4).³⁰

An alternate treatment for the "stars and bars" interlace within the octagon seems to point with particular emphasis to a primary origin of this interlace as a form of basketwork, in that the contour is marked by a row of double volutes, in which the strapwork, carefully interwoven from the center outwards, terminates. At set intervals, the color of the strapwork changes, creating a series of apparent levels in the design, but making the continuity of the pattern more difficult to trace. This arrangement we find with an outer ring of 16 stars

in the centerpiece and 8 in the satellite octagons in the Williams rug at Philadelphia (Fig. 2). The central medallion is particularly well designed (Fig. 20), the strapwork appearing to pass smoothly from a small central star through rings of 8 and of 16 stars out to the volutes. We can no longer be certain whether this had been similarly true of the fragment in Berlin (Fig. 3), for the center of the medallion has been patched with a portion cut from the rug's border. A fragmentary rug of two panels in Istanbul (Fig. 11) shows the volutes with a ring of 16 stars and the change of color, but with a more open center, as have the two panels of a Turkish court manufactory rug of the 18th-19th century in the Museum of Islamic Art in Cairo.³¹ Such late "Hereke"? pieces as this last cannot, it is quite true, be considered as direct evidence, nor yet as normal survivals of 15th century forms. Nevertheless they have apparently been patterned more or less closely upon 15th-16th century Persian and Anatolian models. Consequently, we can by no means pass them by without consideration as they may chance to come to light in various parts of the Islamic World.

The rug in Holland too,²⁰ mentioned a moment ago, shows angular traces of the double volutes, but the most elaborate example of the volute and star-chain combination is the carefully designed Textile Museum fragmentary Mamluk rug R 7.14 (Fig. 25),³² in which this band of ornament, handled much more naturally and gracefully than in the Barbieri Cairene rug (Fig. 17), follows the elaborate contours of a truncated eight-pointed star, with a total of no less than 64 small stars in the chain, as the rug was planned.

In a number of examples which we have been studying,³³ the space within the circlet of 16 stars has been occupied by a central star-centered octagram (Fig. 21) from which radiate eight "spokes," as one might term them, like those of a wheel, which no doubt have helped to suggest this term to the compilers of early inventories.³⁴ Indeed it is quite probable that in their heyday these carpets were commonly referred to as having two, five or twelve "wheels" as the case might be. Each of these "spokes" is provided with an ornament which can be described, depending upon how it is drawn, either as two pairs of volutes with their bases in contact or as a bud with recurved volutes growing outward from each side of the "spoke." A series of these "spokes" completes the band of "stars and bars" ornament in the Textile Museum Cairene (Fig. 25) but they are hard to decipher due to the fragment's bad condition. A compromise version between the two spoke treatments exists, as it happens, in an English embroidered carpet³⁵ whose design is composed of simple rows of "stars and bars" panels within a border like that of the Munich star rug (Fig. 6). We will also find variations of this spoke treatment in certain borders, such as that of another of the Fostat fragments³⁶ and in those of "Holbein" rugs of the usual pattern in the Textile Museum's collections (R 1.109) and in Transylvania.³⁷

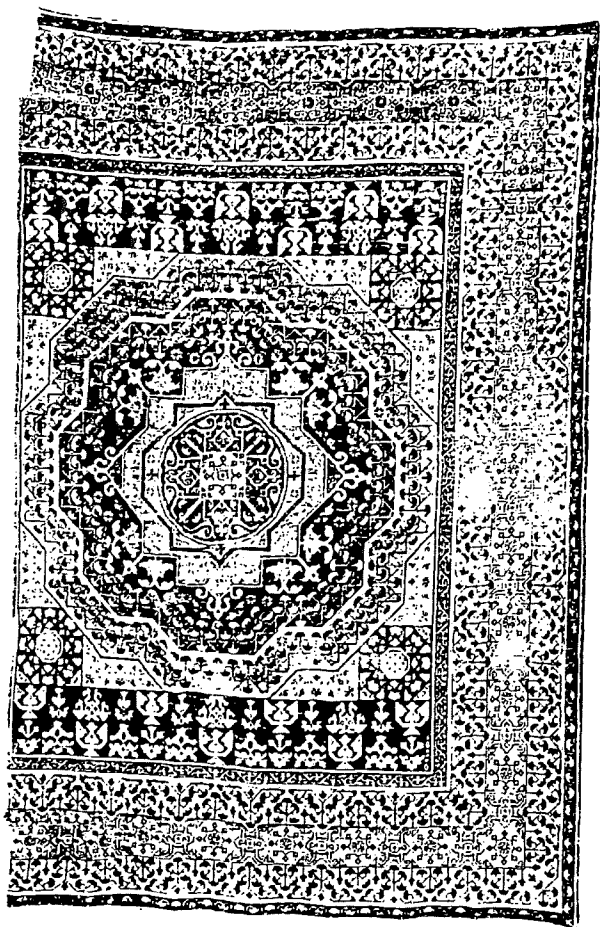


Fig. 13. Berlin Museen, 91.26. A Mamluk rug with "international" details

The successive steps in reducing the decor of the "stars and bars" octagon of the 15th-16th century (Fig. 20) in order to diminish its scale appear to have been these: to eliminate the outer edging of volutes; to cut down the number of rings of stars to one, with the spokes and octagram center (Fig. 21); then to omit the stars, leaving octagram and spokes (Fig. 22); to replace the spokes with single pairs of volutes, feeding into the octagram (Fig. 23), which may in turn be replaced, as by a smaller octagon; finally a last reduction to a simple group of four pairs of volutes radiating from a common center, usually with each pair forming a bud (Fig. 24). On the other hand, the "stars and bars" persisted as a border stripe—until very recently in some areas.³⁸

When the ring of stars is omitted (Fig. 22), we obtain the "wheel" pattern that seems to have been such a favorite among the 15th century Alcaraz rugs of Spain, as seen in examples in the Textile Museum,³⁹ the City Art Museum of St. Louis⁴⁰ and elsewhere.⁴¹ (The companion patterns, either with multiple stars⁴² or intricate interlaces,⁴³ deserve further study. Aside from the questions of their

respective provenience, their details, often tracing more distantly from the Anatolian models, may well actually indicate a later rather than an earlier dating.) A more complex variation occurs in the octagons of the Munich star rug (Fig. 6) in which the "spokes" flow into a complex, geometrical interlace that replaces an outer row of volutes, lining the octagon's contour. Another Anatolian rug from the Berlin Museen (East), No. 29,⁴⁴ somewhat unaccountably surrounds an 8-star ring with 16 "spokes" of double pairs of volutes, but neglects to make the usual transition to the octagonal outline, the space between being filled with a scattering of extraneous buds.

At this point it becomes profitable for us to turn to the centerpieces of a series of Northwest Persian medallion carpets from the neighborhood of Tabriz and examine their central ornamentation. The same basic design element that we have just observed in the panels of the Spanish Alcaraz wheel rugs, but on a much smaller scale, occurs in the large medallion and vine-work fragment from Bardini of Florence, in the Victoria and Albert Museum;⁴⁵ in the Crocker rug in San Francisco;⁴⁶ in the Altman carpet in the Metropolitan Museum;⁴⁷ in a carpet formerly in the Berlin art market⁴⁸ and in one formerly in the Yerkes Collection.⁴⁹

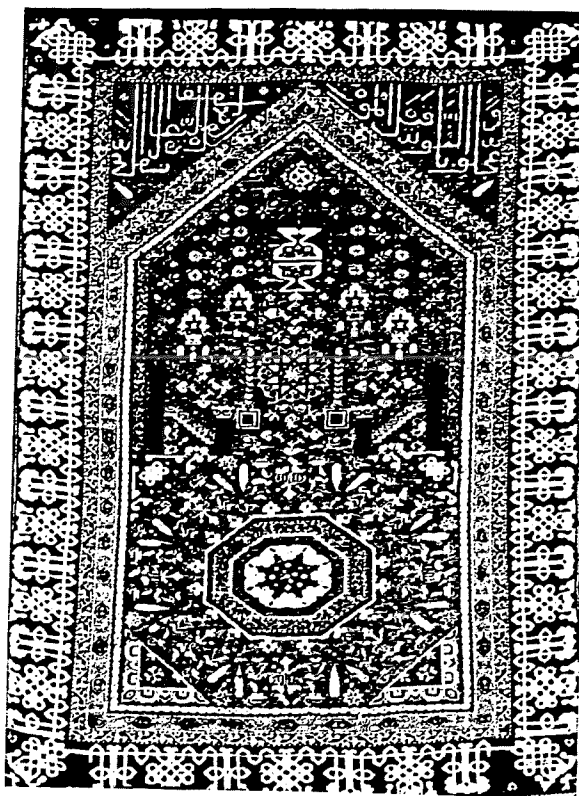


Fig. 14. Isfahan, Chihil Sutan Museum. An Anatolian prayer rug of court manufacture, repeating early details

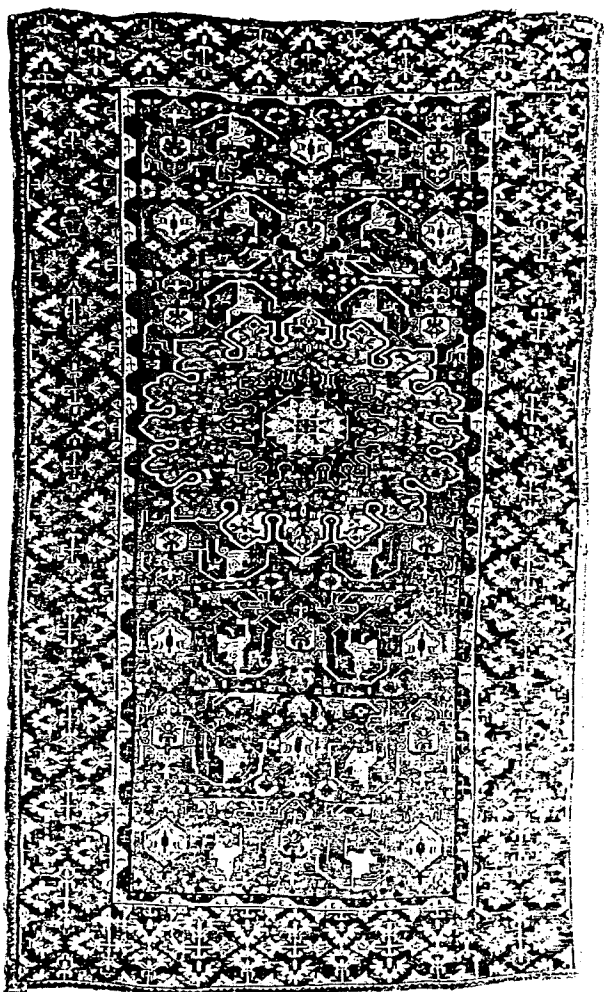


Fig. 15. Textile Museum Collection, R 34.00.5. An Anatolian copy of a Northwest Persian medallion and vine-work carpet

It is echoed in an Anatolian imitation of such a carpet, in the Textile Museum's collections (Fig. 15), and in another of the Turkish court manufactory's comparatively late carpets, a prayer rug in the Top Kapu Serai in Istanbul.⁵⁰ Without the enclosing octagon, we will find the same element again in the pair of medallion and compartment carpets once owned by Beghian⁵¹ and in a much later Northwest Persian medallion rug in the Victoria and Albert Museum.⁵²

When the octagon is filled merely with eight pairs of volutes springing from an octagram (Fig. 23), we are faced with a more numerous group of Northwest Persian examples, including the larger of the two Ballard carpets at the Metropolitan;⁵³ both center and corners of the former Asfar & Sarkis carpet⁵⁴ and the Gulbenkian carpet;⁵⁵ the corner-pieces of the Crocker⁴⁰ and Altman⁴⁷ carpets; the centerpieces of two carpets recently in the Taylor

Collection,⁵⁶ two illustrated by F. R. Martin,⁵⁷ one in the Pannwitz Collection⁵⁸ and another, perhaps an Anatolian copy, in the Jackling Collection,⁵⁹ together with yet other carpets such as Textile Museum R 3.50.⁶⁰ The same design, on a greater scale, has filled eight individual panels of a Mamluk rug, now fragmentary, in Berlin (Fig. 16).⁶¹ We will even find it repeated in a somewhat disguised form in an embroidered rug, perhaps Portuguese, formerly in the possession of French & Co.⁶² We will not be surprised, perhaps, to meet with it in a Turkish court manufactory prayer rug, now in the Chihil Sutun at Isfahan (Fig. 14),⁶³ in a slightly distorted form, for it is prominent in such multi-panel Anatolian rugs as one in the Berlin Museen (Fig. 10) and its more complete companion in the Textile Museum (Fig. 8). Nor should we overlook the remarkable rug with alternate rows of panels having this content which was used to upholster an armchair, formerly at Bernheimer's in Munich.⁶⁴ This motif seems to have supplied the pattern for the smaller octagons in the Istanbul rug with the 2-1-2-1-2 panel arrangement^{11b} and of their #700 (Fig. 12) as well.

In a somewhat degenerate version, this type of octagonal panel appears within the "mountain" of one of those strange Anatolian rugs⁶⁵ whose layout seems to derive from a Chinese Turkestan model⁶⁶ if we can but credit that Sinkiang too has maintained some of its rug designs for several centuries with little change. Erosion of the substance of the Textile Museum's early Anatolian fragment⁶⁷ has stopped at a point where we may well assume a row of octagons with the patterning of Fig. 23, arrayed on each side of the field beside the centerpiece, and from their presence deduce that the center had held a medallion, rather than a loose design such as we see in the two surviving "wheels" of this rug and in the much larger Campana fragmentary rug.⁶⁸ Lastly, there are practically all of the Spanish "wreath rugs" of Alcaraz and Cuenca.⁶⁹ Whether or not we can assume that their wreaths represent to any degree an Early Renaissance substitution for a garland of "stars and bars", their central device, regardless of the distortions of comparative degeneracy, or of the odd effects of alternated coloring, is basically the same as that which appears within the wreath of the Soumak rug which is our subject.⁷⁰

Among the variations of this motif, in which the octagram in the center is supplanted by an octagon which in turn bears a star or some other figure, we come to the very remarkable Spanish imitation of an Anatolian design, in the Victoria and Albert Museum,⁷¹ in which no less than 30 of these octagonal panels in three rows are separated by rows of smaller, rosette-like figures of two different patterns. Oddly, it occurs in at least one Anatolian rug which otherwise is of the usual "Holbein" patterning, except for the counterchange in coloring.⁷² This is the ornamentation too of the rows of small octagons that mark off the panels of the Berlin rug No. 5526 (Fig. 7). As a final instance, the Textile Museum's collections supply a frag-

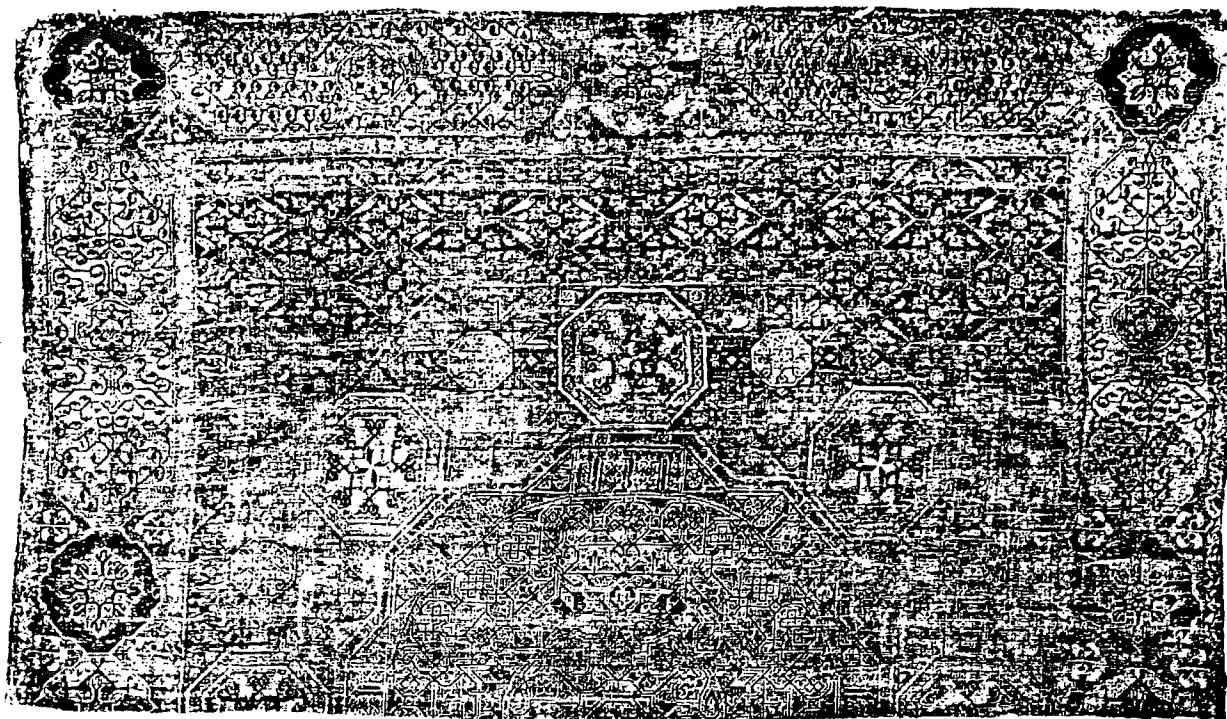


Fig. 16. Berlin Museen, 73,1209. A Mamluk rug with octagonal panels of an "international" design

mentary row prayer rug (Fig. 19)⁷³ in which a similar panel stands erect in the base of each of the surviving niches.

The simplest version, with only four pairs of volutes (Fig. 24), we will find persisting in such a wide range of Persian, Caucasian and Anatolian carpets and rugs, ranging down to the present day, that there is no need for enumeration. One might simply point out its use as a centerpiece core element in such famous Northwest Persian carpets as the Mantes rug, now in the Louvre;⁷⁴ the former Berlin animal rug KGM 73,1195;⁷⁵ and the Rothschild carpet in the Vienna Museum;⁷⁶ to say nothing of the Gobelins fragmentary Persian carpet with multiple levels of field design⁷⁷ or a very small medallion rug in the Textile Museum.⁷⁸

The "gang-hook" or "triple curl" vine was nearly as widespread in its distribution as the "stars and bars". Among Anatolian rugs, it occurs in the inner border of the great stars of the Munich star rug (Fig. 6); in the inner border stripe of the famous Von Angeli "cloudband" prayer rug at Berlin;⁷⁹ in the Berlin Museen fragmentary multi-panel rug's octagons (Fig. 10); in the border of the Berlin two-panel No. 29;⁴⁴ in the guard stripes of Istanbul #701 (Fig. 11) and of several "Holbein" rugs of normal patterning.³⁷ Among the court manufactory rugs, it appears in several guard stripes of the prayer rug in the Chihil Sutun (Fig. 14); in the outer guard stripe of the rug in the Cairo Museum;³¹ and in various narrow stripes of the prayer rug in the Top Kapu Serai.⁵⁰ Among the Mamluk rugs of Cairo we will find this

same stripe as the inner guard of Textile Museum R 7.16;⁸⁰ in three colors as an inner guard stripe of R 7.15;⁸¹ again in three colors as the outer guard stripe of R 7.4;⁸² in the Berlin Museen as the inner guard stripe of yet another carpet (Fig. 13).⁸³

The same patterning will be found in several Northwest Persian carpets: in an inner guard of a medallion and vinework carpet once in Berlin;⁸⁴ as the innermost guard stripe of the celebrated hunting carpet in Milan⁸⁵ (in four colors this time); and, now doubled, as the inner guard stripe of the smaller of the Ballard medallion carpets.⁸⁶ It bobs up, in four colors again, in the Textile Museum Anatolian copy of a Northwest Persian carpet (Fig. 15). Finally, we will note its presence in the octagonal panels of at least two Spanish carpets: the very elaborate one in the Victoria and Albert Museum⁷¹ and the fragment shown by Count Welczeck at Madrid in 1933.¹⁹

The edging of buds, which surrounds both the central octagon of the centerpiece of the Soumak rug which we are studying and the centerpiece itself as a whole, becomes a constant feature of the octagons of most of the Anatolian rugs that we have cited, including two out of three of the Turkish court pieces (Fig. 14).³¹ We will probably not encounter it among the Mamluk rugs, but when we reach the Spanish rugs the hunting is better. The octagons of the remarkable carpet in the Victoria and Albert⁷¹ are all well provided with buds, although they are hard to pick out in the black and white of the illustrations. Count Welczeck's fragment¹⁹ also shows them, as do the Medina de Pomar

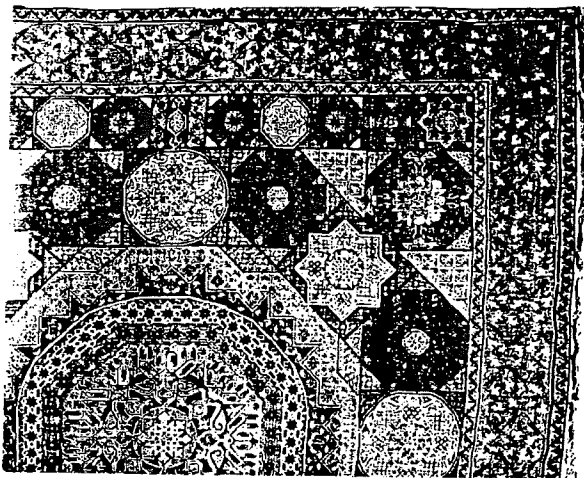


Fig. 17. Ing. Piero Barbieri, Genoa. A Mamluk rug with a "necklace" of star and bar design

rug and the Cleveland carpet of 18 panels.²⁰ The usual Alcaraz wheel rug does not have them, but the octagons of one of the strange Alcaraz multiple star rugs may well offer a full quota,^{42a} as does a multiple interlace rug of Count Welczeck's,^{43b} on the diagonal faces of whose octagons they appear the least understood. Having no such octagonal panels in the surviving Northwest Persian medallion rugs, we find ourselves turning to the edging of the centerpiece, cornerpieces, pendants and cartouches. This finish we will discover to be astonishingly varied, partaking of the nature of leaves, waves, flames, scrollwork, arabesques — in some of the Herat rugs there was even a roughly indented battlement-like motif. Study of these finishes too promises to be instructive. Among them we will encounter variations of the bud edging with its recurved volutes. In several cases the pattern will be clear only in some parts of the centerpiece and confused elsewhere as in the Jackling rug⁵⁰ and in Textile Museum R 3.50,^{60a} where it is handled most correctly in the pendants. It is quite recognizable in a lost Berlin carpet⁸⁴ in centerpiece, cartouches and pendants; in the centerpieces of the smaller Textile Museum rug⁷⁸ and the Pannwitz rug;⁵⁸ in the cornerpieces of the Altman medallion carpet;⁴⁷ in both centerpiece and cornerpieces of a late animal carpet in Vienna.⁸⁷ This motif also has been neatly copied in French & Co.'s Portuguese embroidered rug.⁸² These edging buds can be traced on down into recent times in Anatolian Bergamas¹² and in Soumaks from the Shirvan and Daghestan districts of the Caucasus.⁸⁸

If we will remember, there are rows of three little budding plants placed on the diagonal beside the centerpiece of the Textile Museum Soumak carpet. These are repeated, individually, as the corner elements of the small squares which surround the loosely composed centerpiece of the unusual frag-

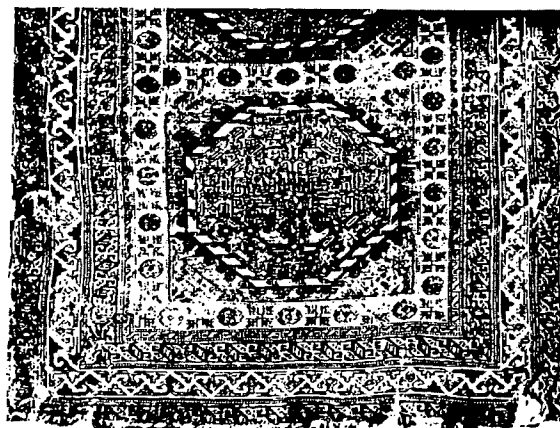


Fig. 18. Istanbul, Museum of Turkish and Islamic Art. An Anatolian rug of panel design

mentary Anatolian carpet once in possession of Michele Campana of Milan,⁶⁸ so like in its planning and its details to the Textile Museum's small fragment.⁶⁷ Actually, if we were to halve the alternate figure (four radiating buds) of the dividing stripe of such a panel rug as Istanbul #701 (Fig. 11), we obtain the same result.

We can look to the same example for the stepped guard bands of our carpet, or to several other Bergama rugs.^{65, 89} In a modified form it becomes very popular in Caucasia.⁹⁰ Possibly it might be considered a simplification of the form used as an inner guard within the "gang-hook" border of the Soumak, which seems to have been characteristic of a number of the "Holbein" rugs.⁹¹

The alternate "guls" at the ends of the field were identified long ago by Amy Briggs's sharp eyes as very similar to, but "more angular" than the figures which perform the same function in the design from a Persian miniature that she illustrates as Fig. 59 of her article on the Timurid rugs.⁹² In Anatolia a quarter of this pattern, much as we find it in the very corners of the field here, proves the simplest of a series of corner bracket patterns which were used more or less interchangeably for this purpose.⁹³ We will note its presence in the 15th century rug from Beyshehir;⁹⁴ in three rugs from the Museum of Turkish and Islamic Art in Istanbul (Figs. 11, 12, 5);⁹⁵ in the Textile Museum's row prayer rug (Fig. 19). Elaborated a little, we find them surrounding the smaller octagons of the Williams rug (Fig. 2) and the similar fragment in Berlin (Fig. 3). In a still more elaborate form it recurs as an alternate motif in the upholstery of the late Konsul Bernheimer's armchair.⁶⁴ Memling uses the simpler form in several of his paintings,⁹⁶ sometimes in conjunction with stepped and latch-hooked figures which we would normally think of as Caucasian. Among Spanish

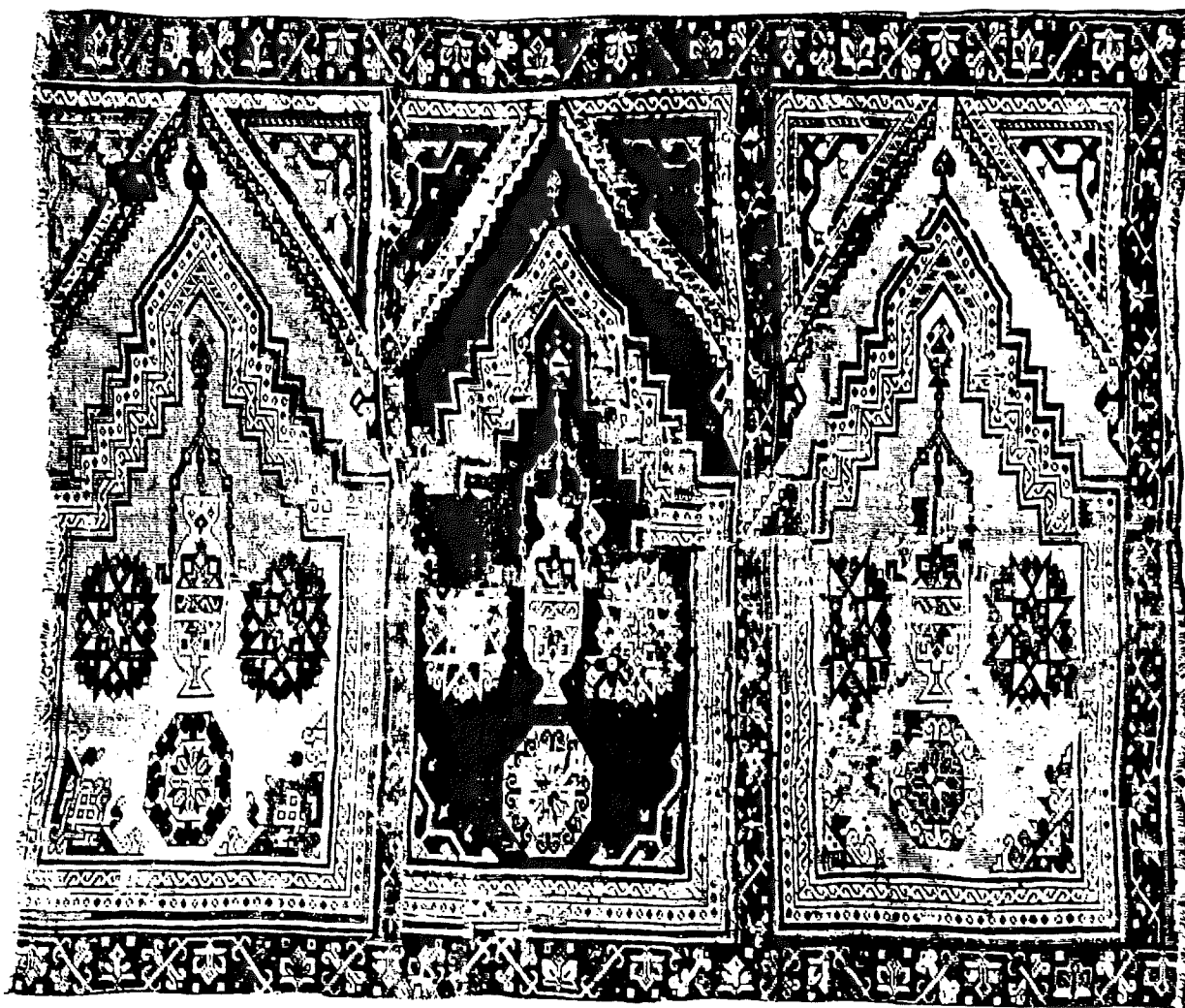


Fig. 19. Textile Museum Collection, R 34.00.2. An Anatolian row prayer rug, a melange of early details

rugs it was taken up primarily in the "wreath rugs" of Alcaraz and Cuenca;⁶⁹ often, as in Textile Museum R 84.2 and the somewhat similar, fragmentary "lion wreath rugs",⁹⁷ sprouting a group of three tiny compound plant forms, very recognizable from their frequent appearance in Mamluk or similar rugs such as Figs. 2 and 3,⁹⁸ save that whereas in these they usually bear a single stem, in the wreath rugs they have three, for which we can also suggest counterparts (Figs. 13, 5).⁹⁹

The blind interlace of the border, in its full complexity, we will find repeated almost exactly in a painting by Francesco Morone, dated 1503, in the Church of S. Maria in Organo, in Verona.¹⁰⁰ The rug on which it appears has octagonal panels of "stars and bars". It will be easier to find its companion design with one side blind and the other finished off with an array of delicate Kufic finials. This we see at one end only of the Munich star rug (Fig. 6). It is one of the principal features

of the Spanish copy of a "Holbein" rug in the Museum of Fine Arts in Boston,¹⁰¹ and must have graced a number of Anatolian "Holbein" rugs, actually, for it appears on a fragment of one in Berlin¹⁰² and in a painting of another, by Andrea Mantegna, in San Zeno's Church at Verona.¹⁰³ We will even find the same design in the court manufactory prayer rug of the Chihil Sutun (Fig. 14). In Amy Briggs's articles¹⁰⁴ we will find a fine range of slightly simpler "Kufic" interlace borders from Timurid Persia, as reflected in the miniatures.

The guard stripes of the Textile Museum Soumak have a vine which passes through a series of rosettes, throwing off angular leaves. Here we cannot suggest exact parallels, but can merely call attention to a similar pattern, broken into short sections from leaf to leaf, as it occurs in the border of the Dresden fragment;¹⁰ in both guards of a "Lotto" rug as painted by Lorenzo Lotto himself, in the National Gallery in London;¹⁰⁵ as a border for the

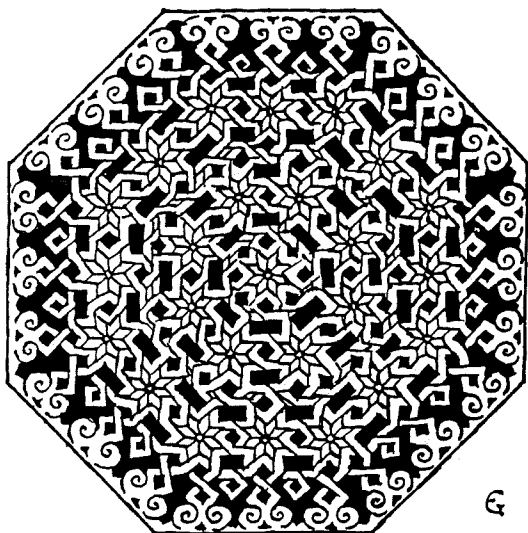


Fig. 20

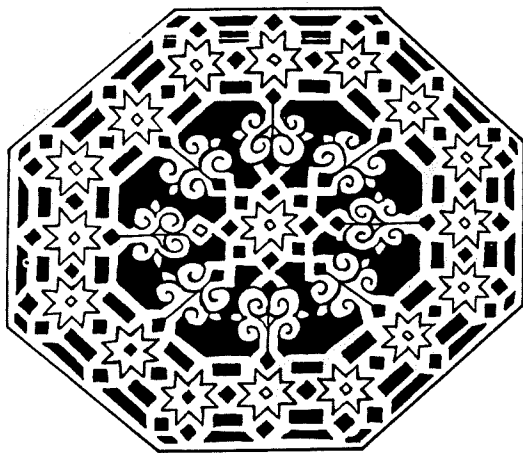


Fig. 21

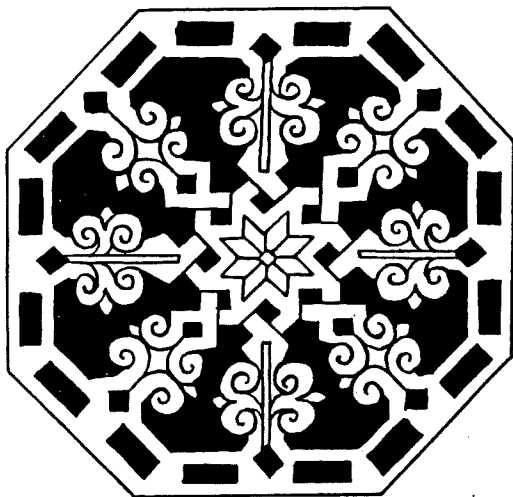


Fig. 22

Figs. 20-21 are after Anatolian models

Fig. 22 is after a Spanish model

Figs. 23-24 are after Persian models with slight changes

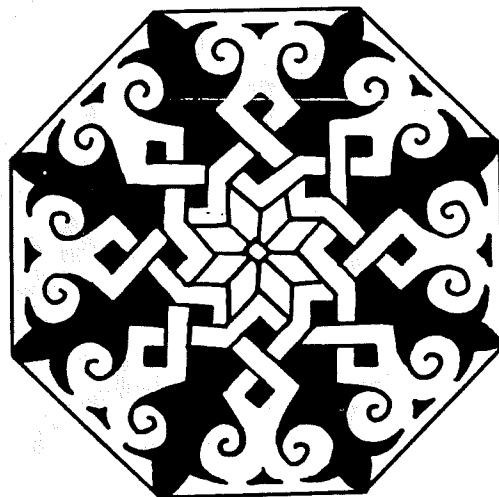


Fig. 23

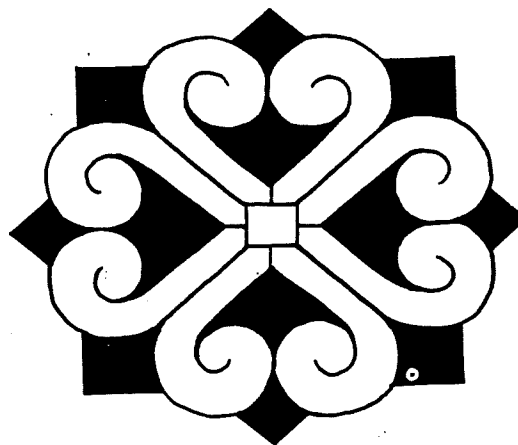


Fig. 24

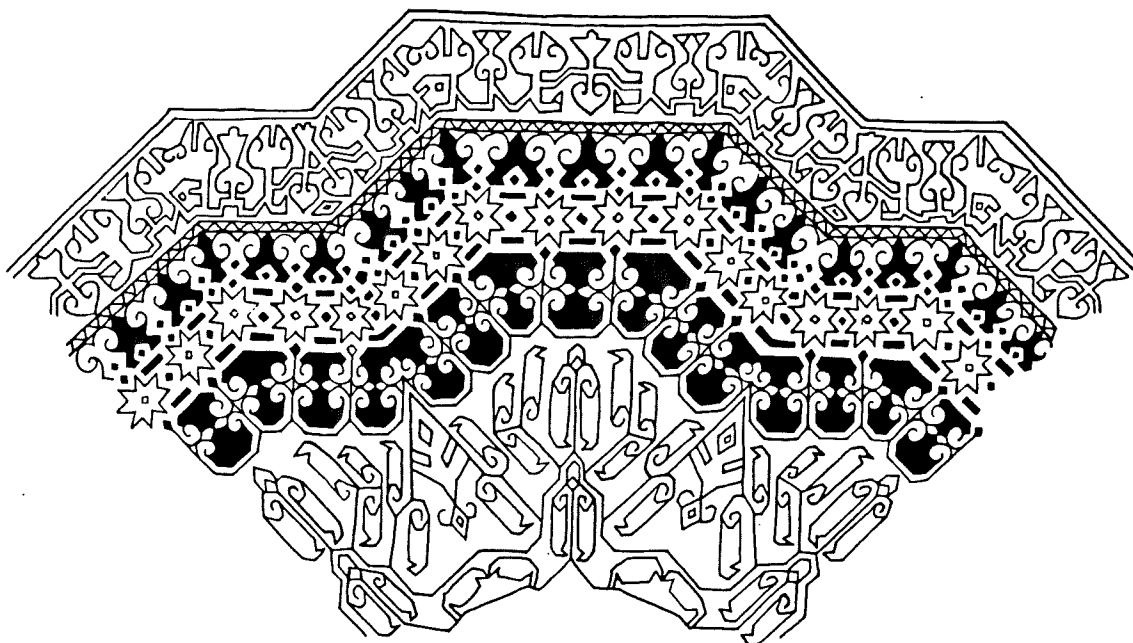


Fig. 25. Textile Museum Collection, R 7.14. Detail showing the band of "15th century international" ornament

octagons of Textile Museum R 1.107 (Fig. 8); with a like function in its Spanish rugs R 84.12³⁹ and R 84.11;⁴³ as adornment for the imposts of one of its "Column Ladiks", R 1.90.¹⁰⁶ Much the same pattern appears as a border stripe in a long series of Daghestan or Kuba rugs of various kinds,¹⁰⁷ including a small Soumak-woven piece in the writer's collection. Perhaps a close relationship exists with an even more common Daghestan and Shirvan border stripe, seen repeatedly in the prayer rugs.¹⁰⁸

The compilation of so many examples has seemed useful in order to properly emphasize the comparative universality of usage of the various design ideas and details which go to make up the patterning of our Soumak carpet. Not all of these elements are surely 15th century in conception, although it may develop that they all are. We have given a few references to their appearance in Western paintings, quite deliberately leaving the main discussion of these, with the reassessment of some which now seems indicated, together with comment on recent survivals of such schemes and individual ornaments, until a later day. Little, too, has been said of comparative dating, which also must largely be based upon the paintings.

Even without the evidence recorded for us by Western artists, the picture has already begun to take form of a series of more or less interrelated carpet designs, developed perhaps somewhere in Anatolia and copied to a varying degree and with varying effects in Egypt, upon the 15th century looms of Spain, in the Caucasus and, in the course

of time, in the Sultan of Turkey's manufactory near Istanbul. To what extent designs of this sort were produced in Persia we do not as yet know, lacking examples of actual carpets that would be old enough, and with those reflected in the miniatures presumably representing merely current tastes of the court. If this group of designs did put down few permanent roots in Iranian soil, a series of their details has been preserved in the medallion carpets of Northwest Persia, and attention has been focused upon enough of these examples to underline their presence. Even so, what group of rug designs can more properly be termed international than this, which we evoke purely upon the basis of relationships to our recently acquired Soumak carpet?

NOTES

1. Briggs 1940: p.39, n.56. An extremely valuable article in connection with our subject.
2. Erdmann 1961b: n. 256.
3. Octagram: In these rugs three figures recur; octagons, eight-pointed stars, and a starlike figure evolved by turning a square 45° on its axis. This figure we shall call an octagram.
4. a) Hawley 1913-36: pl. 22; b) Dimand 1935a: pl. XVII; c) Erdmann 1963b: pp 89-94; d) Briggs 1940: figs. 18,25,30,33; e) Riefstahl 1931: p.204.

5. Such as: a) Hawley: pl. 46; b) Victoria and Albert Museum "Guide" 1920: pls. XXVII, XXVIII; c) Kerimov 1961: tabl. 199, 223 no.2.
6. Bellinger 1962: pls. 10b, 12a, 16.
7. Mumford 1910: no. 24; Am. Art Assn. 1910: Item 225.
8. Inv. No. 10/294. Erdmann 1960: fig. 45.
9. No. T 33/60. See Erdmann 1962: p.44.
10. Lessing 1877: p.19, Taf.21. This plate, which has been reproduced by Bode and by Ropers, is a very confusing pastiche of elements taken from this fragment and from S. Anguissola's group portrait of her sisters. The border, at any rate, and in fact all of the plate as far as the "stars and bars" chain, must have been drawn from the Dresden piece, but perhaps with changes. (Cf. Cook 1915: pl. II.)
11. Türk ve Islam Eserleri Müzesi. a) No. 700 (Fig. 12), fragmentary; Aslanapa 1961: pl. IV (in color); b) Erdmann 1960: fig. 41; *Idem* 1957: Abb. 28; *Idem* 1930: fig. 7.
12. Erdmann 1960: fig. 42; Textile Museum R 1.22, R 1.33.
13. Schürmann 1962: No. 17; Breck and Morris 1923: no. 99.
14. Österreichisches Museum für angewandte Kunst. Erdmann 1930: fig. 4; Troll 1951: Taf.39.
15. No. 6920. Formerly in the Textil-und-Mode Fachschule. Erdmann 1960: fig. 46; *Idem* 1940: Abb. 3.
16. Troll 1937: fig. 5.
17. Briggs 1940: Fig. 60.
18. Erdmann 1960: Fig. 168; V. and A. Museum T.100-1909, Kendrick and Tattersall 1922: pl. 68; V. and A. Museum T. 102-1909; Larkin 1910: no. 31,33,41,42.
19. Ferrandis Torres 1933: Núm. 13, Lám. X.
20. Otten, Delft 1948: no. 126, Afb. XVII.
21. Erdmann 1960: fig. 44; Thacher 1940: pls. 5,6,7,10, 13,31,33.
22. Erdmann 1960: figs. 20,25,27,29; Bode and Kühnel 1958: figs. 9,10,11, pl. I. It will be noted that in this article the term "Holbein rug" is restricted to carpets with this particular scheme of patterning. The Anatolian arabesque rugs have been previously set apart (in the 1958 edition of Bode and Kühnel) as "Lotto rugs", with some reason. It no longer appears logical to retain the term "Holbein" for the various early Anatolian rug schemes in which elements of larger scale are involved, as causing undue confusion. It may well be found that we will not need one new classification for these designs, but several.
23. Erdmann 1960: pl. I, figs. 26,33,34; Bode and Kühnel 1958: figs. 17,18.
24. Briggs 1940: figs. 22,23,25,29,33,53. In these examples the issue is often confused by the knots which bind together the motifs that have the same pattern.
25. Lamm 1937: no. 4, fig. 4 and pl. II-B.
26. Cavallo 1962: pl. XIII, fig. 3. It is shown in color in the catalogue of the 2a Biennale Mostra Mercato Internazionale dell' Antiquariato. Florence 1961: Stand 96.
27. Türk ve Islam Eserleri Müzesi. Catalogue no. not available. Presumably there are but two panels.
28. No. 43-40-67, McIlhenny Collection. See Migeon 1927: fig. 462, where it is given as in the Berlin Kunstgewerbemuseum and as Spanish.
29. Ferrandis Torres 1933: Núm. 7 bis, Lám. VI. Also at one further remove, a Spanish carpet of 18 panels, Cleveland Museum of Art 52.511, said to be from the Convent of Sta. Ursula at Guadalajara, and formerly in possession of Loewi in Venice. Shepherd 1954 and cover photo. See also Ferrandis Torres 1942: figs. 10,11.
30. Türk ve Islam Eserleri Müzesi. Catalogue no. not available. Here the four satellite figures are based on the octagons of the normal "Holbein" design. See note 22.
31. Moustapha 1949: Ill. after description of Salle X. Rug was in Salle XXI.
32. Kühnel and Bellinger 1957: pl. XV. The combination of worn condition, photographic difficulties and injudicious repairs has served to disguise a characteristic field layout about three original focal points.
33. Berlin Museen (West), No. 5526 (Fig. 7); Istanbul, Türk ve Islam Eserleri Müzesi #700,701 (Figs. 12,11) and note 11b; Philadelphia Museum of Art 43-40-67 (Fig. 9); Convento de Sta. Clara de Medina de Pomar; Cleveland Museum of Art 52.511. See how degenerate the design has become in the late example lent by S. Kent Costikyan in 1926 to the Art Club of Chicago. A. U. Pope 1926: no. 47, almost a caricature of Istanbul #701.
34. Ferrandis Torres 1933: pp. 41,44,61,63,64,65, etc.; Kühnel and Bellinger 1957 p.65, n. 5; Erdmann 1938: p. 192 Nr. 12c.
35. Erdmann 1962a: Abb. 22. The rug is in the Victoria and Albert Museum.
36. Lamm 1937: no. 5, fig. 5. See also no. 26. fig. 25.
37. Nagyszeben, Musée Brukenenthal. Vegh and Layer 1925: pl. I. See also Schmutzler 1932: Taf. 10, a rug from Sibiu, Ferula.
38. See the outer guard stripe of a "Lotto" rug at Szasz-Hermany, Transylvania. Vegh and Layer 1925: pl. III. That this stripe appeared also in ordinary "Holbein" rugs, we may judge from a Ghirlandaio painting. Campana 1945: Tav. 19. Its continued use into recent times is attested by its presence in a Beluch kharjin in the writer's collection.
39. Kühnel and Bellinger 1953: pl. XVI (in color).
40. Dimand 1935: pl. XII (in color).
41. a) Don José A. de Weissberger. Ferrandis Torres 1933: Núm 7, Lám. V; *Idem* 1942: fig. 12; b) Hispanic Society of America H323 (in 4 fragments). May 1945: fig. 28; c), d). Victoria and Albert Museum T.103-1921 and T.88-1918 (small fragments); e) formerly Adolfo Loewi, Venice. Kühnel 1930: Abb. 3. See Ferrandis Torres 1942: figs. 13-16.
42. a) Textile Museum R 84.9. Kühnel and Bellinger 1953: pl. XIV (in color); b) Metropolitan Museum of Art (formerly Dr. v.Buerkel of Munich). Dimand 1947: fig. 213. Sarre and Martin 1912: Taf. 88; c) Berlin Museen KGM 90,90 (destroyed, World War II). Erdmann 1960: fig. 179; d) Victoria and Albert Museum 784-1905. *Ibid.* fig. 176; e) Count Welczeck. Ferrandis Torres 1933: fig. 7 and *Idem* 1942: fig. 5.
43. a) Textile Museum R 84.11. Kühnel and Bellinger 1953: pl. XII (in color); b) Count Welczeck. Ferrandis Torres 1933: Núm. 6, Lám. IV; c) Formerly Adolfo Loewi, Venice. *Idem* 1942: fig. 17; d) Formerly Spanish Art Galleries, London.
44. Erdmann 1960: fig. 37.
45. No. 326-1894. Pope 1939: pl. 1112; Kendrick and Tattersall 1922: pl. 9.
46. California Palace of the Legion of Honor 1720.54, loan from the Estate of Mr. and Mrs. W. H. Crocker.
47. Metropolitan Museum of Art 14.40.718. Bequest of Benjamin Altman. Dimand 1947: fig. 188.
48. Pope 1939: pl. 1123.
49. Bode and Kühnel 1922: fig. 23. Later, in the J. Seligman Collection.
50. Erdmann 1941: Abb. 11; *Idem* 1963a: Abb. 7.
51. Pope 1939: pl. 1125; Erdmann 1960: fig. 63. One of these is now in the Österreichisches Museum für angewandte Kunst in Vienna, T10211; the other in a New York collection.
52. T.50.1923. It is quite fragmentary, and very late and degenerate for this class.
53. No. 22.100.75, James F. Ballard Coll. Dimand 1947: fig. 187; Dilley 1931: pl. VI (in color).
54. Pope 1939: pl. 1114.
55. *Ibid.*: pl. 1122.
56. Parke-Bernet Galleries, New York. Nov. 11-12, 1960: Items 1039 and 1041.
57. Martin 1908: fig. 109 (then in possession of Stefan Bardini) and pl. II (in an Istanbul mosque.)
58. Heemstede, Netherlands. Otten. Delft 1948: no. 9, Afb. VIII.
59. San Francisco, California Palace of the Legion of Honor. Loan from Estate of D. C. Jackling. Pope 1960: frontispiece; and *Idem* 1926: no. 4.

60. a) Textile Museum R 3.50 (ex Tucher v. Simmelsdorf). Sarre and Martin 1912: Taf. 51; Bode and Kühnel 1958: fig. 58. See also b) Berlin Museen No. 90,10 (badly damaged in World War II). Erdmann 1961a: Abb. 5; c) Berlin Museen No. 32 (not returned after World War II. *Idem* 1960: fig. 59.
61. Berlin Museen (West) No. 73.1209.
62. No. 78841. A heraldic medallion and animal rug, patently based upon Persian models. The medallion, curiously, assumes the same shape as in the Textile Museum Mamluk rug, R 7.12. Kühnel and Bellinger 1957: pl. XVII. The many animals are delightful parodies of the Persian.
63. A strange, composite design with an elaborate "Kufic" border, straight-sided arch, inscribed spandrels and a field with two mimbars in profile and a series of pendant devices centered by a hanging lamp which bears a chalice and cover as in the niches of Textile Museum R 1.93 (Fig. 19). This reverses the theme of the "Synagogue Rug", R 1.62 (Kühnel and Bellinger 1957: pl. XXX), but may have a schematic tie to the covered chalices in profile that seem to occur in R 7.7. *Ibid.*: pl. XXI.
64. Bernheimer 1959: Bild 143.
65. Jacoby 1923. Taf. 27. See also Zick 1961: p. 6 of an article which suggests a quite different origin for the motif.
66. Grote-Hasenbalg 1925: pl. 117.
67. R 7.21. Kühnel and Bellinger 1957: pl. XLV.
68. Formerly in possession of Michele Campana of Milan. Viale 1952: Tav. 147; or Erdmann 1961: Abb. 31.
69. Such as: Kühnel and Bellinger 1953: pl. XXVI, XXVIII, XXIX, XXX, XXXIV. See also Ferrandis Torres 1933: Lám. XXV, XXVI, XXVII, XXVIII, XXIX. The central interlaces are apt to be degenerate enough to be a bit hard to follow, but the relationship to Anatolian and Persian examples is quite apparent.
70. An exceptional fragmentary rug from the Weissberger Coll., Ferrandis Torres 1942: fig. 21, probably identifies for us the source at least of the free arabesques seen in these pieces, as the secondary motif or "gul" of the ordinary small-patterned "Holbein" rugs (n.22). It also suggests an alternate origin for the "wreath" in the border stripe of its octagons, which shows the rosette vine pattern which is taken up at some length as we discuss the guard stripes of the Textile Museum Soumak.
71. T.104-1912. Ferrandis Torres 1942: fig. 19; Kendrick and Tattersall 1922: pl. 77B.
72. Erdmann 1960: fig. 30.
73. Textile Museum R 1.93. This rug has been pieced together and mended with parts of itself to such a degree that one cannot say how many niches have originally existed. Additionally, it has been mended with pieces taken from the "Holbein" rug R 1.109.
74. Sarre and Trenkwald 1926-29: vol. II, pl. 31,32.
75. Destroyed in World War II. See Lessing 1891: Taf. 47 or Erdmann 1961a: Abb. 2.
76. Österreichisches Museum für angewandte Kunst T9490. Gift of Louis de Rothschild. See Troll 1951: Taf. 3, but this detail is not clear in this cut.
77. Erdmann 1960: fig. 65.
78. R 3.46. A Northwest Persian medallion and vine-work rug on a small scale, without pendants or cartouches, and having a palmette and vine border. The medallion is similar to that of R 3.50 (n. 60a).
79. Berlin Museen (East) No. 24. Erdmann 1960: fig. 158.
80. Kühnel and Bellinger 1957: pl. XVIII.
81. *Ibid.*: pl. XIV.
82. *Ibid.*: pl. XIX.
83. Berlin Museen (East) KGM 91,26.
84. Berlin Museen No. 1313 (Destroyed in World War II). Erdmann 1960: fig. 60.
85. Museo Poldi Pezzoli. Sarre and Trenkwald 1926-29: vol. II, pl. 22,23.
86. Metropolitan Museum of Art 22.100.74. Breck and Morris 1923: no.3.
87. Österreichisches Museum für angewandte Kunst. Sarre and Trenkwald 1926-29: vol. I, pl. 11.
88. Kerimov 1961: tabl. 176, 198, 199.
89. Erdmann 1960: fig. 40. See also Lamm 1937: pl. X-A.
90. Bode and Kühnel 1958: fig. 43; Schürmann 1961: nos. 2,3,29,32,36,64,71,88.
91. Erdmann 1960: figs. 20,25,27,28.
92. Briggs 1940: p. 39. We will see much the same delicate version again in fig. 53 of her article.
93. See figs. 3,4,6,7,18,19 of this article.
94. Erdmann 1960: fig. 28.
95. a) #701 (fig. 11). b) #700 (fig. 12). c) Cat. no. not available (fig. 5). The elements of the rug in fig. 5 derive from a different source, but the layout and certain details ally it to the class under discussion. The guard stripes here have the same patterning as the outer guard stripes of Textile Museum R 3.50 (n. 60a) and Berlin No. 32 (n. 60c), both Northwest Persian.
96. Bruges, St. John's Hospital, "Marriage of St. Catherine." Lessing 1877: Taf. 1. Note the design of the octagonal panels. Also Vienna, Gemäldegalerie, "Madonna". Lessing 1877: Taf. 26 and Erdmann 1962a: Abb. 24.
97. a) Count Welczeck. Ferrandis Torres 1933: Lám. XXIV; b) Berlin Museen. Bode 1902: Abb. 85 (from Stefan Bardini of Florence).
98. a) Campana (n. 68); b) Vienna, Österreichisches Museum für angewandte Kunst T8348. Sarre and Trenkwald 1926-29: vol. I, pl. 49, 51 and Troll 1937: fig. 2. Note the interlace crowded into the center-piece.
99. a) Textile Museum R 7.12. Kühnel and Bellinger 1957: pl. XVII; b) Berlin Museen KGM 91,26 (fig. 13); c) Istanbul Museum (fig. 5); d) In a recent Caucasian rug, scheduled to appear in the "International Edition" of Ulrich Schürmann's "Kaukasische Teppiche" in 1964.
100. Lessing 1877: Taf. 12.
101. No. 39.614, formerly in the collection of George A. and Mary Price Kennedy. Erdmann 1960: fig. 175.
102. Berlin Museen (East) No. 6737. *Ibid.*: fig. 27.
103. Campana 1945: Tav.17.
104. Briggs 1940, 1946.
105. Campana 1945: Tav. 30.
106. Jacoby 1923: Taf. 46. Above these impostos one will note the same undulating vine decoration as in the borders of R 1.107 (fig. 8), R 1.93 (fig. 19) and the Bernheimer chair (n. 64).
107. Schürmann 1962: nos. 59,63,65,66,67,99.
108. *Ibid.*: no. 92; Also see particularly Brunhammer 1957: pl. 35 and Hawley 1913-36: pl. 39. In this last, note treatment at top and bottom of rug.

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